The Edinburgh Companion to the Arab Novel in English charts the development of the Anglophone Arab novel at the turn of the twentieth century, continues throughout the anti-colonial and nationalist periods, the ensuing successive waves of Arab immigration to Europe and the United States, and ends with the current period. The eighteen chapters are grouped under three distinct sections. The first part “Constellations: Modernity, Empire and Postcoloniality,” historicizes the development of the Anglophone Arab novel and reveals how colonialism, modernity and globalization are interlinked. The second part “Force-fields: Ethnic Ties and Transnational Solidarities,” probes in depth the issues of multiculturalism and transnationalism. The third and last part “Prospects/Challenges: Authority, Pedagogy and the Market Industry,” examines the politics of teaching, producing, and marketing Anglophone Arab novels.

In the Introduction, Nouri Gana outlines the goals of the edited collection. First, it attempts to elucidate the “erratic rise, demise, and current re-rise” of the Anglophone Arab novel. Second, it highlights the particular sociopolitical and historical contexts that facilitated the emergence and the rise of the Anglophone Arab novel. Although the articles are comparative, they aim to reveal the “critical latencies” that illuminate the texts (3). An additional goal is to generate classroom-oriented discussions about the cultural and political milieus that prompted Arab authors to write their novels in English.

The first two chapters by Wail S. Hassan and Geoffrey Nash focus on Ameen Rihani’s The Book of Khalid, the first “Arab-American” novel written in English (published in 1911). Hassan situates Rihani’s output within the cultural translation project that “aims at reinterpreting the ‘East’ and the ‘West’ to each other.” He argues that Rihani’s “bridging” project involves continuous literary and cultural translation, a process that challenges the discourse of Orientalism (40-1). As an example, the protagonist ends his journey by affirming the importance of the material (Western) and spiritual (Eastern) worlds (55). Nash moves beyond the East-West discourse to reveal the “syntheses imposed on Rihani by orientalism” (64). He asserts that Khalid, the protagonist, “transmigrates cultures,” an act that helps him to forge a new and authentic self that rebels against tradition and modernity at the same time (76). Although Khalid is informed by “a secular vision” (68), he rejects the universalizing and modernizing tendency of the enlightenment (77). In chapters three and four, Shaden M.
Tageldin and Deborah A. Starr examine the development of the Anglophone novel in Egypt. Tageldin focuses on the theme of incest in Ahdaf Soueif’s *The Map of Love*. She contends that Soueif’s excessive love for English literature and culture is troubling because it demonstrates the author’s inability to differentiate between pre-independence and post-independence consciousness (89). Tageldin argues that falling in love with the colonizer is akin to entering “an incestuous relationship with history,” an act that invokes the past and recasts it as future (87). Starr discusses the instances when the protagonist in Waguih Ghali’s *Beer in the Snooker Club* realizes that postcolonial angst cannot accommodate his cosmopolitanism. The realization leads Ram, the protagonist, to redefine Egyptian national identity (109) and to write back to British colonialism and against the backdrop of Egyptian politics (111). Chapters five, six and seven deal with diasporic authors who reside either in England or the United States. Mary L. Layoun examines the narrative form and the themes of gendered citizenship in Etel Adnan’s epistolary novel entitled *Of Cities & Women (Letters to Fawwaz)*. She highlights the author’s multi faith and multi ethnic background and asserts that it is crucial to utilize a transnational and multilingual approach to fully appreciate Adnan’s work, instead of classifying it under a single literary or national category (129-30). Ahmed Idrissi Alami analyzes the themes of memory and postcolonial agency in Laila Lalami’s *Hope and Other Dangerous Pursuits*. The novel recounts the stories of five North African immigrants who make their way to Spain illegally. He argues that Lalami is writing back to the colonial center when she reflects on Spain’s anxiety about the returned Moors and to Morocco when she highlights the social and the economical marginalization of the poor. In chapter seven, Christopher Micklethwait examines the dialectic of the personal and the political in Hisham Matar’s novels *In the Country of Men* and *Anatomy of a Disappearance*, set in Libya during Gaddafi’s regime. Drawing on the concepts of Foucauldian biopower and Achille Mbembe’s necropower, he analyzes the tyrannical state apparatus that controls Libyan citizens and the individual acts of resistance, victimhood, and human dignity (173).

The second part begins with Nouri Gana’s chapter on Diana Abu-Jaber’s *Crescent*. He notes that the novel appropriates the motif of Andalusian *con-vivencia* to rethink multiculturalism among the Arab American community in Los Angeles after 9/11 (204). He argues that *Crescent* attains particular importance because it reveals the task of a “post-Andalusian critique” by reviving the imagined utopia of Andalusian coexistence (206). Jopi Nyman examines Jamal Mahjoub’s novel, which depicts the dilemmas of hybrid and diasporic protagonists (221-2). They are often anguished Anglophones on account of their mixed racial and cultural roots. Nyman argues that the novel highlights the ambiguity